ASIFA EAST

ANYMATOR

A NEWSLETTER OF THE ANIMATED ARTS

1991 ASIFA EAST ANIMATION AWARDS

Judging:

JANUARY 10 + 11

STARTING 6:00 PM

N.Y.U. 721 BROADWAY (CORNER WAVERLY + B'WAY)

LEO JAFFE THEATRE (THROUGH LOBBY TO RIGHT)

Awards & Screening:

THURSDAY, JANUARY 31

RECEPTION

5:30 TO 6:30 PM MEDIA CENTER

SCREENING

6:30 - AUDITORIUM DONNELL MEDIA CENTER

(DONNELL LIBRARY) 20 W. 53RD ST. (BETWEEN 5TH & 6TH)

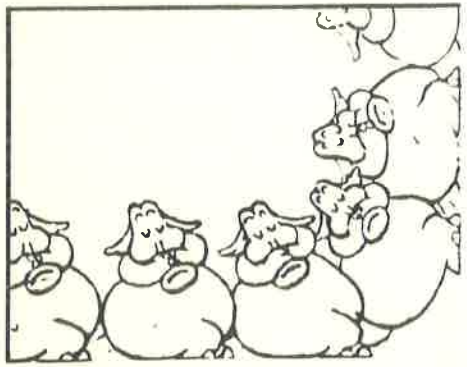
FREE ADMISSION TO BOTH EVENTS. WE INVITE ALL TO ATTEND THE JUDGING/SCREENING. ONLY PAID MEMBERS CAN VOTE. NO MEMBERSHIPS OR CHECKS ACCEPTED THE NIGHT OF JUDGING.

JANUARY 1991

OBITUARY

Sadly, two veteran Fleischer animators have died during the month of November.

HICKS LOKEY has passed away in California. He was in Myron Waldman's unit at the Fleischer Studio. After that, he worked briefly for Lantz, and then was in Norman Ferguson's unit at Disney. Langer says "I really think that he did his best work there, on the **"Dance of the Hours" in FANTASIA** and **"Pink Elephants" in DUMBO."** Most recently, he was with Hanna-Barbera.



© Walt Disney Studios

NICK TAFURI passed away in late November from complications arising from emphysema. He had been in failing health for years. He had worked in Tendlar's unit at the Fleischer Studio and later with Culhane at Famous Studios/Paramount. He was one of the top talents those studios.

Nick Tafuri, drawn by Shamus Culhane, 1967
© Shamus Culhane

From Mark Langer
(Film Studies, Carleton University)

ASIFA EAST
International Animated Film Association
(New York Chapter)

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Howard Beckerman
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Bill Lorenzo, 741 50th Street, Brooklyn NY 11220

For International Members:
Howard Beckerman, ASIFA Intl. V.P., 35-38 169th Street, Flushing NY 11358

David Ehrlich, ASIFA Intl. Board, RR 1 Box 50, Randolph, VT 05060

ASIFA-EAST
The International Animated Film Society
c/o Dick Rauh
11 Admiral Lane
Norwalk CT 06851

A PROGRAM OF
THE CULTURAL COUNCIL FOUNDATION

FILM FESTIVALS

Part Five by David Ehrlich

QUESTION:

Can AIVF help me with festivals?

ANSWER: The Association of Independent Video and Film was created as a political action committee as well as a service organization. Their monthly bulletin, *THE INDEPENDENT*, publishes a list of upcoming festivals along with capsule summaries. Members are also entitled to deposit tapes of their work in the Tape Library so that visiting festival reps may screen them for selection. This ?could? be of real benefit to us if more festivals relevant to animators utilized the Library. As it now stands, the Sydney, Berlin and Oberhausen Film Festivals will sometimes screen films here and may select a few animated shorts. So yes, AIVF can be a bit of help to animators, though we are not a particularly important constituency to them. Membership in AIVF costs $45/year.

AIVF, 625 Broadway, 9th Floor,
New York, N.Y. 10012
Tel:(212)473-3400

QUESTION:

Why do 16mm films sometimes look so bad on festival screens?

ANSWER: Many festival screenings take place in local theaters that are fully equipped with fine 35mm projectors. Temporary 16mm projection systems will have to sustain the same long throw as that of the 35mm systems, something they are usually ill-equipped to do. The better festivals will use arc projectors, with a 5400 degree lamp. Most of the 16mm films are printed for 3200 unless you instruct the lab to print for 5400. When these 3200 prints are projected in an arc lamp projector, there will be a pale blue tint that seems to weaken the image. To make matters more complicated, some festivals do the pre-selection screenings with a 3200 lamp projector and then the Competition screenings with an arc lamp projector. And, as if that weren't confusing enough, if you were to call a festival to ask what kind of projection system they use, they might not even know. So, what do you do? If color is important to you, assume that the larger, more serious festivals both here and abroad will use 5400 and that the smaller festivals, run out of colleges in this country and out of towns you've never heard of in Europe, will use 3200. Have your lab make prints for both systems. If the imprecision of all this still bothers you, shoot in 35mm. All the 35mm bulbs are the same, and the image always looks good on the big screen.

ANN ARBOR FILM FESTIVAL This is one of the oldest independent festivals, screening about 100 of the 200+ films submitted and giving $5000 in prize money to over 25 films. The Jury as well as the audience, comprising U of Michigan students and assorted afficionados of experimental film, prefer structural experiments. Cartoons don't cut it here.

Deadline, February 15th. Fee, $25.
Ann Arbor Film Festival, Box 8232,
Ann Arbor, MI 48107 (313)995-5356.

ATLANTA FILM & VIDEO FESTIVAL Organized by IMAGE Film/Video Center, the festival usually screens about 20-40 works chosen from the 250+ entries. $4000 is awarded to films and videos. Often a few animated shorts are screened and awarded. Fee is $25 and deadline is Jan.4th, but you can get away with being a week late.

IMAGE Film/Video Center,
75 Bennett St.N.W., Suite M1,
Atlanta, GA 30309. (404)352-4225

SAN FRANCISCO ART INSTITUTE NATIONAL FILM FESTIVAL This is a student-run festival, emphasizing experimental work. From the 150+ entries, about 20 films are selected for screening, with about half of these (including one or two animations) sharing the $1500 in prize money.

Deadline, February 6, and $15 fee.
San Francisco Art Institute
National Film Festival,
800 Chestnut St.,
San Francisco, CA 94133
(415)771-7020

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CINANIMA '90

A Review Of The Portugal Film Festival by David Ehrlich

Lush pink sunsets vibrating over warm November beaches; a full half-mile of open-air markets with everything from tropical fruits and baby ducklings to the latest videotapes; olive-skinned women with high cheekbones and turquoise eyes; a local restaurant serving more than one hundred patrons with one widely-grinning matron as cook, waitress and food consultant to foreigners. And, as if this were not enough, an animation festival served up in a theater with over 600 seats padded with cushions a foot thick. You can close your eyes and drift off to sleep oh so easily. Well, if it's a vacation you're after, this is the place. And if you're an animator looking for an excuse to take a tax-deductible vacation without guilt, this is the festival for you. Sounds great, right??!

ON THE OTHER HAND, if you're an animator looking for a serious, well-organized festival, like the CINANIMA Festival I so glibly described in this column a few months ago, this may no longer be the festival for you. In many ways, the political changes in Portugal are reflected in the recent administrative changes of the festival. Young idealistic socialists are no longer in evidence, and a group of people who seem to know little about animation, or about the artists who create it, have been elevated to positions of responsibilty.

Jury members and Retrospective honorees arrived at Porto Airport with no one from the festival to meet them and with few services or english-language assistance available. Most waited up to 3 hours for "contact". Later, when all the guests arrived at the opening reception at the time stated on the invitation, the doors were locked with no Portuguese in sight. Finally, over an hour later, the doors were opened to allow us in. The following morning, when we all arrived at City Hall at the appointed time for the official opening speeches, we were again forced to cool our heels in the lobby for forty minutes past the time on the invitation. It was all very conducive to meditation.

When the Catalog was finally handed out, **on the final day of the festival**, there were so many inaccuracies in it, that it was immediately recalled pending "revision". There was a small Program distributed, listing each screening's films, but the names of the directors were not printed, and it was sometimes even very difficult to figure out which country the films came from. The only other notice of events was the daily bulletin, meant apparently for foreign visitors, but printed only in Portuguese. An acquaintance from Lisbon joked that these bulletins announced only events that had already taken place.

Not many directors attended because they were never notified, prior to the festival, if their film had been accepted. And, if they chose to come, they waited up to two days to find out if and when their film would be shown. If their film was shown, moreover, not only were they not introduced to the audience following the screening of their work, but their names were not even read into the loud-speaker prior to the screening. As there was no guest list published, no one knew who was representing which film. There were no Press Conferences and the few journalists attending were given absolutely no information on either the films or the filmmakers. I waited two days before I found out when my retrospective would be held, when I was to address a class at a local high school, and where to mount the exhibition of animation artwork I had hand-carried across the Atlantic. As it turned out, I had to improvise my own exhibiton space at the Festival Center.

PRIZES:

A.	(less than 5 min)	SEASONS FOUR BY FOUR, Daniel Suter (Switzerland)
	Hon. Mention	A LADDER TO ESCAPE, Holger Leihe (Germany)
B.	(5-10 min)	NEXT, Barry Purvis (England)
	Hon. Mention	BRAVO PAPA 2040, Suzanne Franzel (Germany)
F.	(Educational)	SAFE FOR LIFE, Liller Moller (Denmark)
G.	(First Film)	EGOLI, Karen Annekelly (England)
H.	(Experimental)	LABYRINTH, Mati Kutt (Estonia)
	Hon. Mention	GEOLOGIC TIME, Skip Battaglia (USA)
I.	(Children's)	THE PIG'S WEDDING, Gene Deitch (USA)
	Hon. Mention	GIRL FRIEND, Yevgeny Gavrilko (USSR)
J.	(Young People)	A GRAND DAY OUT, Nick Park (England)

GRAND PRIX	DARKNESS, LIGHT, DARKNESS, Jan Svankmajer (Czechoslovakia)
Special Prize	BRIDES OF DEATH, Touno Kivihall (Estonia)
Alves Costa Prize	ETERNITY, Sheryl Sardina (Canada)
Espinho City Prize	A GRAND DAY OUT, Nick Park (England)

No prizes awarded in C (10-40min), D (Feature) or E (Commercials)

The Jury, consisting of last year's Grand Prix winner from Estonia, Rao Heidmets, Finnish animator Antti Perrane, NFB director, Les Drew, French director, Jacques Remy-Girerd, and a Portuguese director named Serio Fernandes, must have been terribly confused most of the time, as films would be suddenly announced as being placed into or withdrawn from Competition. Because of customs delays, for example, the British films did not arrive until the last day and were summarily placed into the final Competition shows. Screenings, though virtually unannounced, were usually attended by 100-300 people, most of them Portuguese, but to the projectionist's credit, the films were always shown to advantage. (He should have been running the entire festival!)

I'd like to give you a full report of the films, but the festival, though generously paying my round-trip for my Retrospective, made a plane reservation for me to return the day before the close of the festival. I therefore missed the final two shows (out of six) and the award ceremony. Skip Battaglia won an Honourable Mention in Experimental Animation, for GEOLOGIC TIME, and Gene Deitch won the prize for best Children's Film with A PIG'S WEDDING. Other American films in the Competition were: SNOWIE AND THE SEVEN DORPS (Candy Kugel and Vianie Cafarelli), D (Michael Dwass), THE READING ROOM (John Schnall), and my own A CHILD'S DREAM. Retrospectives were also given to Yugoslav animator, Nikola Majdak and Estonian director, Rein Raamat. Though Retrospective honorees were never introduced to the audience, Rein Raamat finally insisted that they at least announce over the loud-speaker that he was in the audience (though they inexplicably insisted on keeping the lights out so he wouldn't be recognized!) Faith Hubley, who was given a retrospective at last year's festival, was the only other American present this year. I want to thank her for helping me to keep my good humor in the midst of extreme chaos.

I'm a teensy bit embarrassed that I encouraged you to send your films here. But by all means, if you ever get the chance, visit Espinho as a tourist. It's a beautiful town, with lush pink sunsets vibrating over warm November beaches... •

APPLAUSE FOR ALEXEIEFF

By Howard Beckerman

On the evening of December 7, of the past year, ASIFA members and their guests were treated to on e of the most excellent evenings that we have had in that year, or any year, The occasion was the screening and talk presented by Svetlana Alexeieff-Rockwell, daughter, and as we found out, sometime co-worker, of Alexandre Alexeieff. As many animators know, her father was the inventor of pin-screen animation and as a fine artist and craftsman not only made several interesting films, with that unusual technique but included book illustration and other graphic art in his repertoire.

Svetlana described the influences on her father which may have led to the development of his animation. As a boy he enjoyed lining up his toy soldiers and observing how the shadows they cast produced varying patterns . She also noted that her father and his two brothers were involved in art and science in their school years. Obviously these interests brought his thinking around to the conception of the pin board. But to be able to animate with it required excellent drawing capabilities and a finely tuned imagination to recreate each frame identically. without the aid of the average animator's tool , the lightboard.

Svetalana explained that her father took art classes at an early age and that the teacher would allow his students to hold, examine and become visually familiar with a complicated object such as a violin , and then hide the object and expect these nine year olds to recreate it in drawings from memory.

Most of the talk was about her own growing up with her parents and the many artists who moved through the household in Paris and for awhile in the United States.Interspersed with the anecdotes about her childhood were glimpses of animation production in the decades of the 1930s and 1940s. She remembered that as a child she went with her father to the workshop of Berthold Bartosch who was working on his lengthy opus L'Idee. He was a friendly man who gave her cut-outs from his production to play with while he and her father talked.

Alexeieff found that making independent films took much time and even more money and Svetlana recreated for the ASIFA audience the times when her father produced commercials for large corporations to add to his income. By this time he had divorced her mother and married Claire Parker, an American who arrived years before at their door as a student. Through the years the interchanges between artists, friends and family members were very warm and closely knit and so friends and relatives were such that they intertwined in constant contact. Svetlana's mother was there when she needed her and everyone was accepted as family. In the years that followed Svetlana developed a long and continued friendship with Claire Parker.

Svetlana eventually married an American, came to the United States and now lives in Boston.It was a wonderful evening and thanks should go to Shamus Culhane for suggesting it and setting it up, to Cecille Starr for supplying prints of Alexeieff and Parker's films and of course to Svetlana Alexeieff-Rockwell for her delightful presence. •

En passant Alexandre Alexeieff

ANNOUNCEMENTS

ASIFA-SAN FRANCISCO will present a screening and lecture by HOWARD BECKERMAN in January, titled NEW YORK ANIMATION SINCE WWII.

THANKS to SVETLANA ALEXEIEFF-ROCKWELL and CECILE STARR for our remarkable November program..

Also this issue to Mark Langer, David Ehrlich & Howard Beckerman.

SPECIAL EFFECTS WORKSHOPS, located in Astoria Queens, offers workshop classes to professional and non-professional filmmakers and students in STOP-MOTION MODEL ANIMATION and an advanced class in VISUAL EFFECTS CINEMATOGRAPHY. Students will learn how to use a 35MM animation camera and related special effects equipment, such as a front-screen projection system, stop-motion rear screen projection, plotting camera moves on a horizontal animation stand and creating in-camera mattes. For more information, call **(718) 956-8452** or write to:
SPECIAL EFFECTS WORKSHOPS, 74-01 Ditmars Blvd., Astoria, New York 11370

FILM FESTIVALS

Part Five by David Ehrlich

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ANNECY INTERNATIONAL ANIMATION FESTIVAL: I've reported on Annecy before in the ASIFA journals. I'll say only that this is now the undisputed king of animation festivals. As other events tremble and fall under the economic downturn, this one continues to expand. Screenings here can well lead to distribution contracts and TV sales throughout the world, and if you attend, you're part of the wonderful international comraderie of animators. This is the original ASIFA patronized festival. Whether or not you have a film accepted, as an ASIFA member, you will have free access to all screenings, and there will be a number of parties given by ASIFA groups from around the world. The festival accepts all animation genres: video and computer animation as well as PSA's and commercials.

Deadline for entry forms is January 1st, but probably may be extended until February 1st. Film deadline is February 15th. No entry fee, though you should include return postage.

AIAF, BP 399 74013
Annecy Cedex, France.
Tel. 50/57 41 72
FAX: 50/67 81 95 •

RETURN ADDRESS
ASIFA-EAST
The International Animated Film Society
c/o Dick Rauh
11 Admiral Lane
Norwalk CT 06851

BROOKLYN, NY
PM
JAN 15
1991

USA 25
Yosemite